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SCHILLER'S DRAMAS AND POEMS IN ENGLAND. By Thomas Rea, M.A. Lecturer in German and Teutonic Philology in the University College of North Wales, Bangor. London. T. Fisher Unwin, 1906. pp. IX+155.

Mr. Rea gives short accounts of the various translations of Schiller's dramas and of three of the poems (*Lied von der Glocke*, *Taucher*, *Spaziergang*), an enumeration in each case of the reviews of the translation, and a few remarks concerning the influence of the translations upon English writers. His results are based on an examination of the English translations of Schiller contained in the British Museum and in the Cambridge University Library.

The task undertaken by the author was no easy one. As Professor Albert Köster has pointed out in his brief summary of Mr. Rea's book (*Deutsche Literaturzeitung*, vol. 27, p. 2438, Sept. 29, 1906), of all the possible methods of approaching the problem the author has chosen one of the most unfavorable—a method of citing in chronological order the various translations, of quoting illustrative lines from each, of mentioning the book reviews, of commenting briefly on the success or failure of the translation, and of naming the authors and works upon which Schiller's poems and dramas seem to have exerted an influence. It might have been advisable, for instance, to treat more fully those translations which seem to be of lasting value, to determine whether the art of translating has advanced or retrograded in England, and to draw more definite conclusions regarding Schiller's importance in England. About five pages of the book are devoted to introductory remarks, three to a conclusion, eight to bibliography, three to an index, and the rest to the summaries of the translations, reviews, and influences.

In the book proper, the author strives, as the title indicates, to limit his investigation to England, though he cites at various times translations and reviews printed in Scotland, Ireland, and on the continent. In the Appendix, however, he gives under the heading "English Translations and Editions of Schiller's Dramas and Poems" as complete a list as possible, and includes books which appeared in America as well as those which appeared in Europe. As a matter of fact, however, although many American editions are mentioned, the American translations are practically ignored.

Possibly there was a reason for this. Although many translations of Schiller's dramas have been printed in the United States, all of them—with three exceptions—are translations by

Englishmen or reprints of translations which originally appeared in England.¹ The American translations are G. H. Calvert's *Don Carlos* (Baltimore, 1834), C. T. Brooks's *William Tell* (Providence, 1838), and C. A. McMurry's *William Tell* (New York, 1902). Two others—translations of *Maria Stuart* (Philadelphia, 1840) and of *Jungfrau von Orleans* (Cambridge, Mass., 1843)—were first published in the United States but were written by a British consul William Peter, who had already published on the continent other translations from Schiller. A translation of *Maria Stuart* by Frances Anne Kemble, the famous English actress who lived most of her life in the United States, was published in London in 1863. A few manuscript translations—of *Don Carlos* by William Dunlap,² and of *Maria Stuart* and *Jungfrau* by C. T. Brooks,³—practically complete the list of American translations of Schiller's dramas. Mrs. Ellet's book, mentioned above, contains literal translations of a number of scenes from each of Schiller's dramas. Of Schiller's poems, on the other hand, numerous American translations have appeared. To make more complete the list of English translations and editions of Schiller's dramas, I have appended below a number of titles omitted by Mr. Rea.

Interesting conclusions might be drawn from the combined lists regarding Schiller's popularity in English-speaking countries. In the list of translations *Tell* would come first with 17, then follow *Don Carlos* 11,⁴ *Jungfrau* 10, *Wallensteins Lager* 10, *Maria Stuart* 7, *Räuber* 6, *Piccolomini* 6, *Wallensteins Tod* 6, *Kabale and Liebe* 5, *Braut von Messina* 5, *Fiesco* 4. In the list of editions *Tell* again stands at the head with 26, then follow *Maria Stuart* 18, *Jungfrau* 11, *Wallenstein* (each part) 6, *Braut von Messina* 2. Whereas all nine of Schiller's dramas

¹ English translations of Schiller do not seem to have been widely known in the United States to some of the early American students of Schiller. Mrs. Ellet, *The Characters of Schiller*, Boston, 1839, says in a footnote to page 63: "The writer is unacquainted with any translation of the plays of Schiller excepting *Wallenstein*; and is therefore compelled to use in all the extracts a version of her own, which has indeed no earthly pretension except that of being as *literal* as the structure of the verse will possibly allow."

² Cf. Oscar Wegelin, *Early American Plays, 1714-1830*, New York, 1900, p. 37.

³ Cf. E. C. Parry, *Friedrich Schiller in America*, Philadelphia, 1905, p. 39.

⁴ Henry Morley in his collection *Schiller's Poems and Plays*, London, 1889, has included *Don Carlos* by Lord John Russell which is, however, an original drama by Lord Russell (published 1822) and not a translation of Schiller's drama.

have repeatedly been translated, only five have had English editions. The four earliest dramas—*Die Räuber*, *Fiesco*, *Kabale und Liebe*, *Don Carlos* (which next to *Tell* has been translated most frequently)—have not during the century and a quarter of their existence, been edited in English.⁵

In summing up the good and bad qualities of the various English translations an author of a book like Mr. Rea's would naturally find most difficulty. In general, four points should be kept in mind in judging a translation—the success in translating individual words and phrases, in preserving the poetic spirit and fluency of the original, in maintaining the metrical system, and finally in reproducing the rhymes, particularly the feminine and dactylic rhymes of the original. This point concerning the feminine rhymes has been almost entirely disregarded by Mr. Rea.

Let us take Coleridge's attitude toward his translation of *Wallenstein*. He translated *Die Piccolomini* and *Wallenstein's Tod* but did not attempt the *Lager* because, as he explains in his introduction, the *Lager* is written in a nine-syllable verse, a "lilting" metre, which is difficult to reproduce. "To have translated into prose," he continues, "or into any other metre than that of the original, would have given a false idea both of its style and purport; to have translated it into the same metre would have been incompatible with a faithful adherence to the sense of the German from the comparative poverty of our language in rhymes; and it would have been inadvisable from the incongruity of those lax verses with the present taste of the English public."

According to Sir Theodore Martin (*Blackwood's Edinburgh Magazine*, Feb., 1892) Coleridge did not translate the *Lager* for the reason that he had received so small a sum (£100) for his labors and had misgivings concerning the success of the *Camp*. A reviewer of Hunter's translation of *Wallenstein* (*Saturday Review* 60, 231, Aug. 15, 1885) maintains that in the *Lager* Schiller has risen above his other works, has laid aside pomp and varnish, and has produced a piece which reads like Shakespeare's historical plays; Coleridge, a great critic as well as a poet, realized Schiller's success and hesitated to reproduce a masterpiece. An anonymous translator of the *Lager* (*Dublin University Magazine*, Dec. 1836, Jan. 1837), boldly denies, in opposition to Coleridge, that the rhyming capabilities of German surpass those of English. "We have never yet met," he

⁵The 1909 catalogue of Henry Holt & Co. announces a forthcoming edition of *Kabale und Liebe*, by Professor W. A. Hervey. The Oxford Press (American Branch) is preparing to publish an English edition of *Don Carlos*.

states, "with a Spanish, French, Italian, Dutch or German line, which we found it impracticable to render by a corresponding English line. If translators have declared certain tasks impracticable, the declaration may be proof of their unwillingness to undertake those tasks, but cannot be a proof of anything besides. It is not the way that is wanting; it is the will. The statue is in marble, said Praxiteles to his pupil; the point is to hew it out. The equivalents lie ready for all translators; the business is to look for them in the right places."

Apparently all three commentators mistook Coleridge's motives for not translating the *Lager*. If, as Sir Theodore Martin states, the compensation for translating *Piccolomini* and *Tod* was too small to warrant a translation of the *Lager*, why did Coleridge begin with the last two parts? Why did he not begin with the first part, the *Lager*, and then, if he objected to the compensation or if he thought that the translation was not popular, decide against translating the last two parts? Nor can the contention of the reviewer in the *Saturday Review* be upheld; of all translators Coleridge would not have been afraid of trying to reproduce a masterpiece. His *Wallenstein* translation is regarded by Sir Walter Scott, Professor Saintsbury, Edmund Gosse as superior to Schiller's original, and by Mr. Rea "as the best translation we possess of any foreign classic." Finally, the argument advanced in the *Dublin University Magazine* that English has as many rhyming capabilities as German may be true, but is not confirmed by the same writer's own translation of the *Lager*. In short Coleridge's hesitation about reproducing the nine-syllable lilting metre of Schiller's *Lager* is probably due to his doubt concerning the possibility of reproducing in English the feminine rhymes of the German original.

Of the eleven hundred lines in Schiller's *Lager* more than half have feminine endings. We cannot insist of course that to the predominance of feminine rhymes is due the flowing, progressive, kaleidoscopic movement in the scenes depicting the ever-changing life of the heterogeneous collection comprising *Wallenstein's* army. We can convince ourselves, however, that the translations are unnecessarily abrupt. In the translations by Walkington and by Wirgmann the metre of the original is entirely disregarded; the iambic pentameter is a poor substitute for the "Knüttelvers." In the other translations the proportion of feminine rhymes is very small—in only one case considerably more than five per cent. In the *Dublin Magazine* translation, to be sure, one-fifth of the lines are feminine, but even this falls far short of Schiller's original. The only drama in which Schiller has consistently employed rhyme and has adopted a metre other than the iambic pentameter has found no adequate presentation in English.

That it is possible to reproduce feminine rhymes in English is shown by Bayard Taylor's translation of *Faust* and by W. H. Furness's translation of *Das Lied von der Glocke*. If we take the first three divisions of *Faust*—the 'Zueignung', 'Vorspiel', and 'Prolog'—we find the proportion of feminine rhymes practically the same as in the *Lager*. In Taylor's translation the proportion is only slightly less than in Goethe's original.

Had the test of feminine rhymes been applied by Mr. Rea to other English translations of Schiller a more definite conclusion might have been drawn concerning the merits and shortcomings of those translations. Miss Swanwick, for instance, has constantly disregarded this point in her translation of *Jungfrau*. In the final scene of the 'Prolog', where three-fifths of Schiller's lines are feminine, not a single one is feminine in the translation. In the opening stanzas of the fourth act Schiller's feminine rhymes in the ottava rima are rendered masculine by Miss Swanwick. Sir Theodore Martin's translation of *Tell* begins:

The dear smiling lake wooed to bathe in its deep,
A boy on its green shore had laid him to sleep.

How much better is Bayard Taylor's fragmentary translation of the opening scene of *Tell* (in his *Studies in German Literature*) beginning:

Inviting the bather, the bright lake is leaping,
The fisher-boy lies on its margin a-sleeping.

If, finally, we point to Joseph Mellich's translation of *Maria Stuart* as the most successful translation from Schiller it is not only because he has paid more attention to feminine rhymes (for instance in the opening stanzas of the third act) than have other translators. Mellich had the advantage over Coleridge in that he had a thorough knowledge of German through long residence in Germany. His translation is, moreover, faithful to the original. Coleridge omitted passages, interpolated verses, at times misunderstood constructions, and not infrequently avoided the rhymes of the original.

Has the art of translation progressed in England? If we judge from the English translations of Schiller's dramas our answer must be in the negative. Coleridge's translations (1800) are still the most poetical English versions of *Piccolomini* and *Tod*. Mellich's *Maria Stuart* (1801) has not yet been improved on, Boylan's *Don Carlos* (1847) and Miss Swanwick's *Jungfrau* (1843) are as good as any translations we possess of those dramas. Mr. Rea makes a plea for a new translation of *Die Braut von Messina*. We might well add a plea for a new translation of the *Lager*.

A number of minor corrections and additions might be sug-

gested for the next edition of Mr. Rea's book. To the statement (p. 44) that *Don Carlos* was never brought on the English stage might be added a note referring to Dunlap's production in New York on May 6, 1799, and Richard Mansfield's production (based on Boylan's translation) on his tour of the United States during the season 1905-1906. In connection with Moir's translation of *Wallenstein* Mr. Rea quotes (p. 59) a letter of Goethe in which the statement occurs "Von dem *Lager*, das er nicht zu übersetzen wagt, giebt er historische Kenntnisse." No translation by Moir of the *Lager* is mentioned in the bibliographical table. There appeared, however, in Boston in 1837, an English translation of the *Lager* by Moir—based, as the preface explains, on an earlier English edition. An interesting monograph, not mentioned by Mr. Rea, might have been cited in the chapter on *Wallenstein* — Hans Roscher, *Die Wallensteinübersetzung von Samuel T. Coleridge und ihr deutsches original*, Borna-Leipzig, 1905. That Coleridge's translation is, as Mr. Rea states p. 54, "the best translation we possess of any foreign classic", might be denied by admirers of Mellich's *Maria Stuart*, Bayard Taylor's *Faust*, Fitzgerald's *Rubaiyat*, Professor Herford's *Brand*, Longfellow's *Divine Comedy*, and the many excellent translations of the *Iliad*, *Odyssey*, and *Aeneid*. The translation of *Jungfrau* by H. Salvin (1824), mentioned p. 82, is not included in the list on p. 148. The statement (p. 86) that the first translation of *Jungfrau* was by Bethune (1835) should be corrected to read Salvin. The version of *Maria Stuart* by W. Peter is cited (p. 83, also p. 148) as appearing in Hamburg in 1841; the first edition appeared in Philadelphia in 1840. The edition of *Maria Stuart* by M. Müller and C. Wenckebach (p. 148) was published in 1903; its notes are entirely in German. The edition of *Tell* by A. Sachtleben (p. 150) was copyrighted in 1877, and published a number of times before 1904, the date put down by Mr. Rea. In summing up in six lines (p. 117) Furness's translations of *Das Lied von der Glocke*, Mr. Rea is rather severe. The translation is more than "fairly respectable" even though it does contain a number of impure rhymes. In the final chapter are cited the English biographies of Schiller—those by Carlyle, Sime, Nevinson, Calvin Thomas. Three others might be of interest—Carl Follen, *On Schiller's Life and Dramas*, Boston, 1841; Sir Edward Bulwer-Lytton, *A Brief Sketch of the Life of Schiller*, Leipzig 1844, [an introduction of 104 pages to *The Poems and Ballads of Schiller*]; and H. H. Boyesen, *Goethe and Schiller, Their Lives and Works*, New York, 1879. Follen's work is of special interest; it was, next to Carlyle's, the earliest extended English biography, it was the first biography of Schiller written in the

United States, and, finally, it contains specimen translations of many scenes from Schiller's dramas.

The following list of the titles omitted in Mr. Rea's table includes only three books (Professor Rhoades's edition of Schiller's poems, Dr. Florer's edition of *Jungfrau* and President Nollen's edition of *Maria Stuart*) that have appeared since the publication of Mr. Rea's work.

TRANSLATIONS.

Die Räuber

Christopher W. Mann. London, 1841. [From the "College Magazine," Kings College, London. Included by Henry Morley in *Schiller's Poems and Plays*, London, 1889].

Kabale und Liebe

Fettes. 1884. [See Lowndes's *Bibliographies of English Literature*.]

Don Carlos

G. H. Calvert. Baltimore. Wm. and Jas. Neal, 1834.

Wallensteins Lager.

George Moir. Boston. Jas. Munroe & Co., 1837.

M. Verkrüzen, Hamburg, 1899.

Jungfrau von Orleans

H. Salvin. London, 1824.

Braut von Messina

Charles Hodges. Munich, 1836. [*Demetrius* and scenes from *Braut von Messina*.]

J. Towler. Carlsruhe, 1850.

Wilhelm Tell

C. T. Brooks. Providence, R. I. B. Cranston & Co., 1838.

Chas. A. McMurry. New York. Silver, Burdett & Co., 1902.

Albert G. Latham. London, 1904.

EDITIONS.

Wallensteins Lager

E. C. F. Krauss. Boston. S. R. Urbino, 1866.

Die Piccolomini

E. C. F. Krauss. Boston. S. R. Urbino, 1865.

James M. Hart. New York. Putnam, 1875.

Wallensteins Tod

E. C. F. Krauss. S. R. Urbino. Boston, 1865.

Maria Stuart

Anonymous. Boston. Hilliard, Gray & Co.; Cambridge

- Brown, Shattuck & Co., 1833.⁶
 J. C. Oehlschlager. New York, 1853.
 E. C. F. Krauss. Boston. S. R. Urbino, 1866.
 W. A. Hervey. New York. Hinds & Noble, 1899.
 Carl E. Eggert. Chicago. Scott, Foresman & Co., 1903.
 John S. Nollen. Boston. Ginn & Co., 1909.

Jungfrau von Orleans

- A. Bernays. London. Parker's German Classics, 1847.
 G. J. Adler. New York. D. Appleton & Co., 1854.
 W. A. Hervey. New York. Hinds & Noble, 1900.
 L. A. Rhoades. New York. Appleton, 1901.
 W. W. Florer. New York. American Book Co., 1908.

Braut von Mëssina

- W. H. Carruth. New York. Silver, Burdett & Co., 1901.

Wilhelm Tell

- J. C. Oehlschlager. Philadelphia. John Weik, 1851.
 E. C. F. Krauss. Boston. S. R. Urbino, 1865.
 E. A. Oppen. London. Longmans, 1869.
 E. M. Granger. New York. Hinds & Noble, 1898.
 C. A. Buchheim. Revised ed. by H. Schoenfeld. London, 1902.
 E. C. Roedder. New York. American Book Co., 1905.
 R. A. von Minckwitz. New York. Maynard, Merrill & Co., 1905.

Poems

- W. H. Van der Smissen. New York. Appleton, 1903.
 [Goethe and Schiller.]

- J. S. Nollen. New York. Holt & Co., 1905.
 L. A. Rhoades. New York. American Book Co., 1908.

Mr. Rea's labors have been of great value. His book is an example of diligent inquiry and painstaking research. It will find a welcome place in a fascinating field—the study of English translations of the German classics. It shows, moreover, the increasing popularity in English-speaking countries of the works of Schiller.

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⁶The complete title is "German Dramas from Schiller and Goethe; for the use of persons learning the German language." The dramas are *Maria Stuart*, *Torquato Tasso*, and *Egmont*. Only the text is given. An English preface (one page) explains that the dramas are selected for the use of students at Harvard. There are no notes or vocabulary. It is not, properly speaking, an English edition; it is, however, one of the first German texts printed for the use of American students.

[This edition was without question prepared by Karl Follen for the use of his students.—Ed.]